This is a scan of *Notebook from Studies with Rudolph Schaeffer, 1918, 1921-22* containing Louise Dahl's notes from her color theory workshops with Rudolph Schaeffer when he taught at the San Francisco Institute of Art, California School of Design (later the San Francisco Art Institute). The original can be found in the Louise Dahl-Wolfe collection at the San Francisco Art Institute Legacy Foundation + Archive (SFAI.045.Dahl-Wolfe, Louise).

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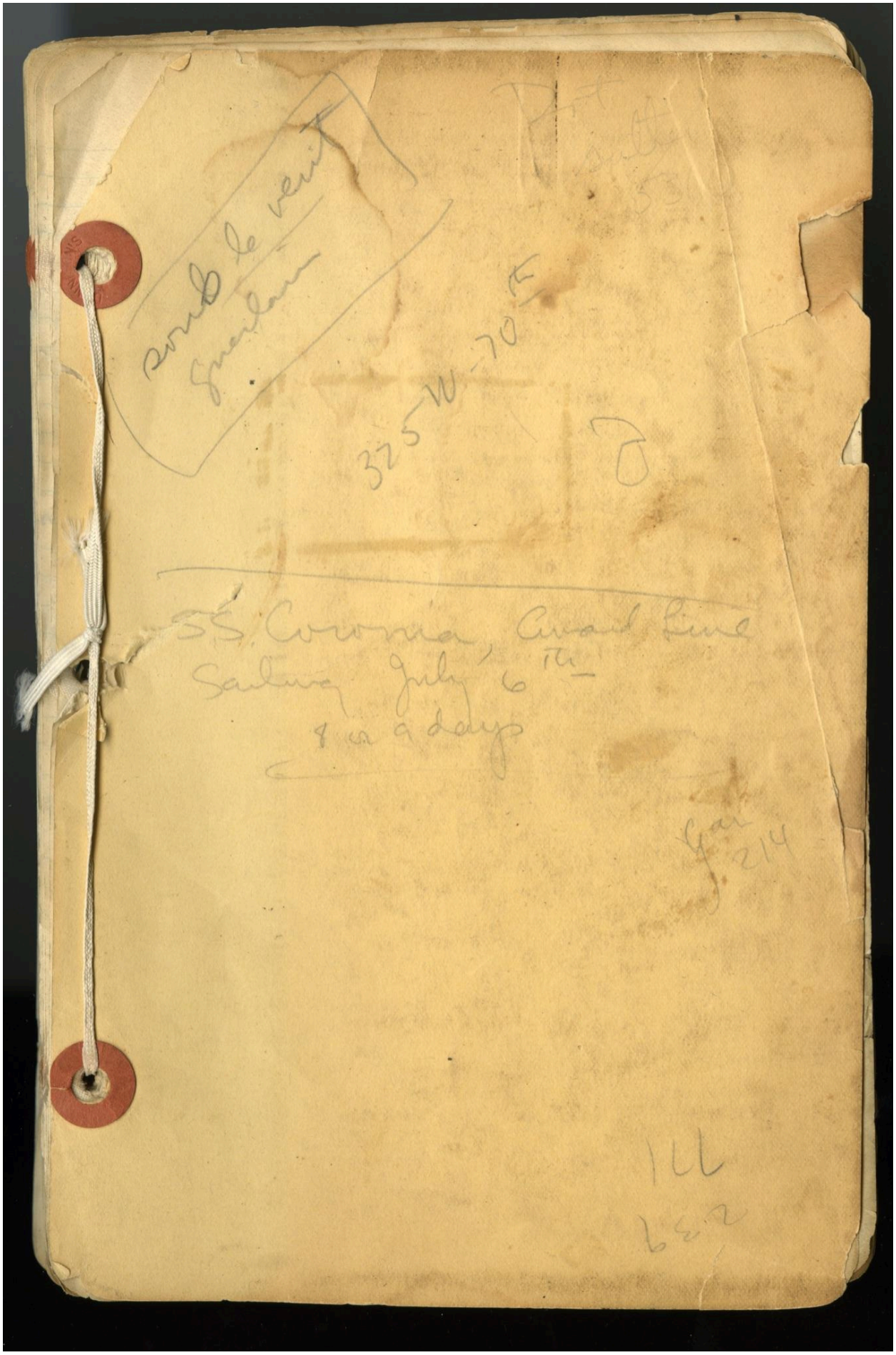

Rumb le vent
guadeloupe
32.5 W - 70 F
SS. Corsica, Anchor Line
Sailed July 6th
8 or 9 days
Gar
214
111

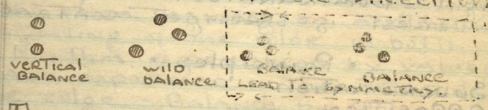
Problem · 9 ·

· AUSTRIAN DESIGN ·

RUDOLF SHAEFFER. JAN - 1918 -

BREAK up RECTANGLES INTO INTERESTING SPACES - RHYTHMIC RELATION OF - INTERVALS. IN CENTER SPACE USE COLOR MOTIF, DARK AROUND EDGE Keep PRIMARY COLORS IN MIND - BALANCE Those IN COLOR SCHEMES. YOUR EYE will DRAW TO YOUR GREATEST CONTRAST SHARP CONTRAST IN 1 PART OF DESIGN AND EVERY TONE should be DISTINCT FROM DARK TO light.

Keep IN MIND The DARKS OF A JAPANESE PRINT - LEAD TO MOVEMENT IN DESIGN - A spot EXPRESSES but one THING - TWO OR MORE EXPRESS (but 01) MOVEMENT OR DIRECTION.



TRIANGULAR Balance very essential IN all ART.

Use ABSTRACT FLOWERS

Problem:. Begin with given RECTANGLE START with ANY POINT A GREATEST IMPORTANCE IS where we place our ATTRACTION SO AS The eye will be called TO PROPER spot. SIMPLE. Test IS TO TAKE Three DARK SPOTS AND MOVE AROUND UNTIL SURE OF BALANCE. LET spots VARY IN SIZE AND COLOR. PLACE ABSTRACT CENTER. IN FLOWERS - VARY The shape but KEEP TO GEOMETRIC. BUILD AROUND CENTERS WITH COLOR - TO MAKE

II

MORE INTERESTING. Have one color predominating in each flower. Let color echo thru each Hold together with arrangement of stems and leaves - in background - All of which to fill space with their mass. Horizontal arrangement of leaves more decorative.

Keep Flowers WARM AND DARK Leaves lighter - Background cold. Fine gradation of values.

Problem - I - Geometric simple design 9" x 10½" - 3½" motif - 3 colors

I - □ II - ○ III - △

Give plenty of thought to placing on page. Work from dark to light - Dominant center of interest is strongest contrast.

• Principles •

SUBORDINATION
OPPOSITION
TRANSITION - (scale of opposition)
SYMMETRY
VARIATION
PROPORTION

• Result •

HARMONY
BALANCE
RHYTHM

• Elements •

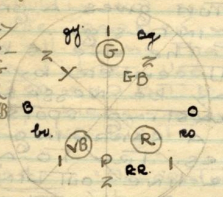
LINE
COLOR
NOTAN (Prof. Dow)

III

Books - "Theory" - Ross - Munsells "Color"
"Composition" - Arthur Dow.
"Theory and Practise" - Batchelor.
"Peasant Designs"
"The Art of the Theatre" - Gordon Craig

PRIMARY COLORS
Green - G
RED - R
Violet Blue - VB

SECONDARY COLORS
Yellow - Y.
Green Blue - G.B.
Purple - P.



LINE - RESTRAINT of opposition.
NOTAN - BUILDING of ONE VALUE AGAINST ANOTHER.
COLOR HARMONY IS OBTAINED by one color leaning on another A feeling of one color in both.
RHYTHM is produced by values. Also expressed in the measures of color - Balance by cool and warm colors.
Balance of Fundamental colors give most ideal result

HUE - VALUE - INTENSITY.

Balance with subordination of cold and warm color - Better that the cold be sub. to warm or vice-versa.
Adjacent Harmonies have one color dribbled thru other - Mostly dark on light - even gradation of values. One dominant color and subordinates.
See principles in words then

feel Them. "Design is The ART of ORNAMENT"

Movement in design can be controlled thru subordination and opposition.

Variation gives a great of pleasure in design.

See That The eye is brought To the occull center by any means That may be nessesary - such as contrasting spots. Always aim for a carrying difference in values. Try To avoid Repitition by of one line outlining another. Produce a dark That is not too dark and still have depth. See That each spot makes complete area.

Design from something within: create not imitate.

Problem. 2 · A HILL:

Paper 9"x10½" - Problem any size on paper Very High and dark against a light background - Must begin and end in composition. Contour must be beautiful in line - On dark Hill bring in light Flowers, Animales forms etc. Paper always represents Lightest color. If contrast is too great bring in value between. Even gradation of values and place one plain mass in composition. Your darkest dark as dark as your lightest light. Avoid over-lapings.

Problem - 3 · A · Fountain ·

Light Fountain on a dark Background - Use rectangle and make as large as paper will hold in a good proportion. Fountain may be symmetrical or slightly not symmetrical. Introduce garden with it and bring in all forms That might be at home There. Use a border across Top and Bottom and it may be of birds - animals very simple in dark and light.

Problem - 4 · · Decorative · Design ·

Using a Mother Goose Rhyme as a motif - Light on dark - Try To gain a dominant center of interest. Review past problems

Problem · 5 · · Seascape · Boat · Water ·

We only want To feel The ship - Good Composition. Fine breaking up of space and light and dark. The eye To rest in center without being unduly disturbed - One might have a design on sail - figure on Boat or The prow very interesting - No perspective - side view and silhouette.

Subordination To spaces. Arrangement of interest. One must dominate. Start with a band of dark around edge - do not have any direct idea but let each stage develope your imagination - Push in dark from edge. Greatest interest in

VI

GREATEST CONTRAST. Wherever you use light color use a big spot of it. Keep balance. Cool background WARM design. BRING OUT values WITHOUT OUTLINE.

Problem - 6 - · A · Jungle ·

TREES - BIRDS - ANIMALS.
LARGE MASS - 2nd MASS 3rd MASS AND small masses. SUBORDINATION. LIGHT FORMS on DARK GROUND. NEAREST FORMS TO EYE IN A jungle would be lightest value.

START with DARK BANDS - MAKE forms FIT closely - compact SIMPLE AND few colors but MAKE The whole sparkle.

Problem - 7 - · A · Bowl ·

A BOWL of FLOWERS - DARK BOWL AGAINST A LIGHT BACKGROUND - MASS of color IN BOWL. DARKEST value IN BOWL OR IN FLOWER. SUBORDINATION of DARKS. MIDDLE VALUE TO PREDOMINATE.

Problem - 8 - · SINGLE · Geo. Flower ·

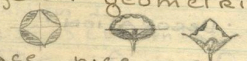
On paper 9" x 10½ place 5½" △ - □ OR ○ AND place SINGLE geometric flower within.

Shaeffer colors - Tempera.
ITALIAN BLUE · PRUSSIAN AND ULTRAMARINE BLUE
EMERALD GREEN · CHROME YELLOW
IMPERIAL MADDER · CHROME GREEN OR VERIDIAN
VERMILLION · BLACK AND WHITE.

VII

Problem - 13

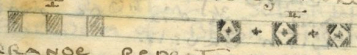
CONSTRUCTION of ABSTRACT flowers ADAPTED FROM □ ○ △ ▯
Base on geometric foundation.



Space nice AREA - FLOWER symetrical - BRING color (MAY be DARK) INTO OUTSIDE BAND AND BRING some repetition INTO IT - 3 OR 4 colors - DARK on light GROUND.

Problem - 9 - · REPITION · BORDER ·

BORDER DESIGN - ALTERNATION of LIGHT AND DARK - BALANCE enough LIGHT WITH The DARK. VARY the SPACE CREATED BETWEEN The REPEATED MOTIF.
USE Three colors - GREEN - RED-VIOLET



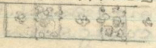
ARRANGE REPEAT AND SPACING BALANCE BLACK AND WHITE AS FIG I. Then BREAK INTO each space a little of each. BLACK INTO The WHITE AREA AND a little of The WHITE AREA INTO The DOMINANT DARK MOTIF. AS FIG II

Problem - 10 · All · Over · PATTERN ·

ALTERNATION of LIGHT AND DARK MASSES over SURFACE TO PRODUCE all OVER PATTERN. 3 COLORS - 3 VALUES DARK - (I) MIDDLE - (I) LIGHT. (1) color ECHOED THRU each.
USE TRIANGLE - SQUARE OR RECTANGLE. MAKE 1 UNIT COMPLETE.
SIMPLICITY.

PROBLEM - 11 - · DECORATION ·

Pillow - Over mantle - Border DECORATION - Use plain spaces ALTERNATED with a decorative space



Never outline - Unity obtained by concentrating light and darks in center.

PROBLEM - 12 · FAIRY · Palace ·

INTERPRETATION of Fairy Palace - simple or elaborate composed in hexagon - light forms on dark ground.

Paint - Band of edge - very important - 3/8 to 1/2" or more.

Sketch with Brush..

Aug - 1921 - — Rudolf Shaeffer — — Design —

Problem I -

USE 3 ELEMENTAL FORMS —

□ - △ - ○ - fill in with solid color - pushing out the sides so as to give interesting ~~outline~~ form to outside edge - Draw with brush only - placing six of each on three separate sheets -

Keep in mind 1-Dominant form if using two separate forms - Feel Rythm - Subordination - Freedom of brush stroke.

Feel one unit and not as if parts are attached.

Make feeling of scale to all parts of Design -

Either make form an absolute (definition) Repetition or if alternation of form make definite.

Spontaneity not geometric feeling

Grade sizes - do not bring into Design different forms of different scale.

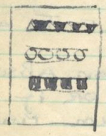
Express one idea.

PROBLEM II

TAKE ONE DEFINITE ELEMENTAL FORM AND REPEAT— IF ONE IDEA

IS REPEATED OVER AND OVER AGAIN THE SPACE BETWEEN FORMS NEW IDEA— REPETITION OF ONE UNIT EITHER DARK OR LIGHT THE SPACE BETWEEN WILL BE EITHER LIGHT OR DARK— MAKE EITHER LIGHT OR DARK UNIT DOMINANT, OR MONOTONY WILL RESULT — MAKE EACH FORM INTERESTING.
WORK WITH BLOCKS OF COLOR NOT LINE—

MAKE THREE BORDER DESIGNS ON PAGE - BALANCED ON PAGE THREE FUNDAMENTAL FORMS IN BORDER—



Repition
Sequence of - IDEA
SUBORDINATION

ONE IDEA SUBORDINATED TO ANOTHER—
START WITH FUNDAMENTAL IDEA MOVE COLOR INWARD UNTIL A NEW IDEA IS FORMED SUBORDINATE TO LARGE IDEA.

NOT TOO SUBORDINATE SO THAT IT BECOMES INSIGNIFICANT — OR NOT TOO IMPORTANT SO THAT IT DOMINATES GENERAL FORM—

MAKE 2 of Δ - □ - ○

YOU FEEL THE UP & DOWN OF THE Δ & NOT THE BI-SYMMETRY OF □ & ○ SO PLACE IDEA OF SUBORDINATION IN BALANCED POSITION Δ

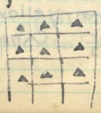
CONSIDER BACKGROUND OF DESIGN AS WELL AS DESIGN PLACED UPON— MAKE BACKGROUND JUST AS BEAUTIFUL. PATTERN YOUR DARK OR LIGHT SO THAT EITHER WILL BE BEAUTIFUL AND SO ONE OR OTHER DOMINATES

WHEN AREA AROUND A SPOT IS HEAVY IT MEANS SPOT IS TOO SMALL — MAKE EITHER PATTERN OR BACKGROUND DOMINANT

PROBLEM III

SELECT FORM THAT IS PLEASING OF PREVIOUS PATTERNS — ONE THAT RESEMBLES A LEAF FORM

REPEAT FORM OF IDEA ALONG EDGE

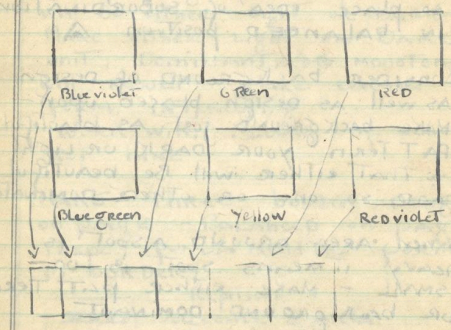


DIVIDE PAPER INTO 9 PARTS

12

- COLORS - PROBLEM IV

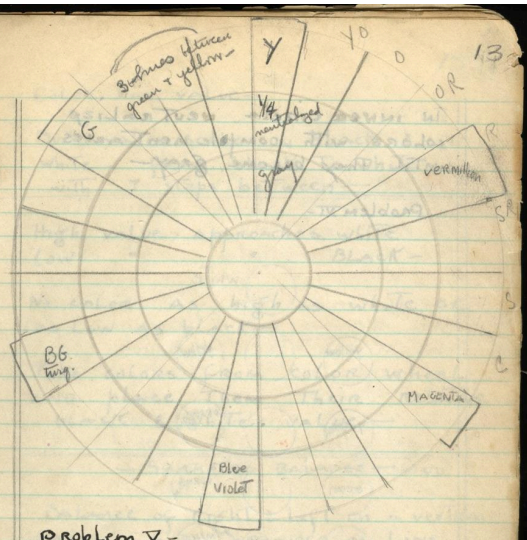
TRIANGLE	DEVOE
STRONTIAN YELLOW	DARK BLUE
CADMIUM "	BLACK
VERMILLION	
MAGENTA	SHAEFFER GREEN
TURQUOISE BLUE	



PRIMARY COLORS - GREEN - RED - BLUE VIOLET
SECONDARY " - BLUE GREEN - YELLOW - RED VIOLET

VIOLET = DARK BLUE & MAGENTA
GREEN = TURQUOISE " & STRONTIAN YELLOW
RED = VERMILLION & little MAGENTA
STRONTIAN YELLOW must have small touch of CADMIUM -

13



PROBLEM V -

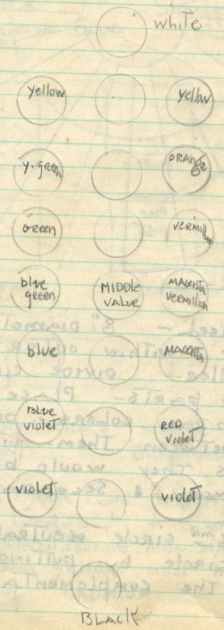
outer circle
- COLOR WHEEL - 8" DIAMETER -
- 3 CIRCLES - 2 WITHIN OUTER ONE 1" - SMALLER -
- DIVIDE CIRCLE INTO 24 PARTS - PLACE PRIMARY AND SECONDARY COLORS DOWN AND WORK BETWEEN THEM - WITH THE HUES AS THEY WOULD BE BETWEEN THE PRIMARY & SECONDARY COLORS -

2nd circle
- WITHIN 2nd CIRCLE NEUTRALIZE COLORS ON 1st CIRCLE BY PUTTING A SMALL DASH OF THE COMPLEMENTARY COLOR -

14

IN INNER CIRCLE NEUTRALIZE COLORS WITH COMPLEMENTARIES UNTIL THEY BECOME GRAY—

PROBLEM VI—



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COLOR HAS VALUE—

BUILD VALUE SCALE IN BLACK & WHITE - FROM BLACK TO WHITE WITH 7 STEPS BETWEEN—

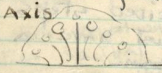
HIGH VALUE APPROACHES WHITE
LOW " " BLACK—

NO COLOR AS HIGH AS WHITE OR AS LOW AS BLACK—

TAKE COLORS FROM COLOR WHEEL AND PLACE THEM THEIR RELATIVE BLACK & WHITE VALUE—

— SYMMETRIC BALANCE — VII

BALANCE OF RIGHT & LEFT ON A VERTICAL AXIS



SEQUENCE OF LINE AS WELL AS SEQUENCE OF SIZES & SEQUENCE OF AREAS— BUILD COMPOSITION IN GENERAL DIRECTION YOU WISH TO TAKE, IF BUILDING TRIANGULAR HAVE EITHER LENGTH OR WIDTH PREDOMINANT — PATTERN LEAVES OR STEMS— FLOWERS MAY BE EITHER FRONT OR SIDE FACE HAVE FOCUS OR CLIMAX - FILL OUT COMPOSITION UNTIL YOU HAVE A GENERAL CONTOUR - FINE BORDER AROUND EDGE — DARK BACKGROUND - BORDER LIGHTER THAN BACKGROUND

Fill in open spaces with pattern if you wish – FORMAL BORDER AT BOTTOM.

WORK between BV To Green
R & BV – 1 COLOR DOMINANT
INCREASE INTEREST in LARGER spots–
DECORATE MORE highly LARGER AREAS–

The ULTIMATE AIM of WHAT we ARE STRIVING FOR is INDIVIDUALITY but AT THIS STAGE SACRIFICE FOR PRINCIPLES –

AS you GO FARTHER AWAY on COLOR wheel YOU will have TO NEUTRALIZE OR BRING together BY INTERMEDIATE STEPS –

YOU MAY have DECIDED STEPS in VALUES but YOU MUST HAVE A UNITY just THE SAME –

CIRCLE DESIGN –

In CIRCLE – PATTERN EDGE – BREAK EDGE in FUNDAMENTAL WAY –

SOURCE Build REST of DESIGN TO THIS General FUNDAMENTAL SHAPE

On PRINCIPLE of REPETITION A SERIES of BORDERS – NICE RELATIONSHIP –

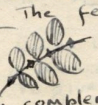
MAKE FUNDAMENTAL SHAPE IN 4 OR 6 DIVISIONS – CLIMAX in

center OR NEAR EDGE but NOT IN MIDDLE of center OR OUTER EDGE –

WATCH CONTOURS – TONAL PATTERN TO CLIMAX – EITHER FLOWERS OR BIRDS – RHYTHM –

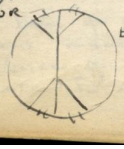
STEMS MAY be PATTERNED BY USING A SERIES of DEVICES

WATCH RELATIONSHIP IN DECORATING STEM SO THAT IT will be A DECORATION & NOT give THE FEELING of LOADED ORNAMENT



COLOR –

In USING COMPLEMENTARY COLORS – pull TOGETHER BY NEUTRALIZATION & YOU CAN USE STEPS of HUE EQUAL DISTANCE APART on EITHER SIDE of ONE COMPLEMENT OR of THE OTHER – GIVES BALANCE of COLOR



USE CLIMAX COLOR ECHOED IN MINOR PLACES IN SOME WAY –

ALTERNATION of LARGE and SMALL MUST feel BORDERS—

• USE MIDDLE VALUE – USE DARK COLORS if you wish TO BRING up TO MIDDLE VALUE—
If USING white INTO A color FOR INSTANCE = blue of DARK VALUE & you WANT TO BRING IT up TO MIDDLE value by USING white ADD SOME other COLOR (A little) like yellow OR pink etc. Gives glow TO COLOR—

PROBLEM IN 5 or 7 COLORS—
MIDDLE value. The BACKGROUND then WORK IN equal steps of VALUE FROM MIDDLE TO light + FROM MIDDLE TO DARK

R. Schaeffer— Design

VARIETY of SIZES gives feeling of UNITY—

ITS WHAT one says THRU THE principles THAT MAKES IT ART— one may be mechanically CORRECT & yet NOT express ANYTHING ARTISTIC—

VIBRATION of COLOR CAUSED by COMPLEMENTARY COLORS TOGETHER

OUTLINES often USED TO COVER up BAD VALUES & ALSO MAKES DESIGN HARD—

IN STAGE DECORATION PURPLE AND MAGENTA LOOK VERY DRAB UNLESS SUPPORTED by LIGHTS of THOSE COLORS OR of THE HUES BETWEEN THE TWO.—

CYPRESS GREEN gives BLUEGREEN—
CARDINAL VINCENT—
Δ SCARLET VERMILLION—

COLOR PROBLEM

SEQUENCE of MEASURE & AMOUNTS of COLOR TO GIVE BALANCE—
AN EQUAL AMOUNT of RED HUE AND an EQUAL AMOUNT of GREEN HUE WITH IT WOULD PRODUCE A NEUTRALIZATION – FAR ENOUGH AWAY.
THE BASIS of COLOR BALANCE is ALWAYS SEQUENCE— FOR INSTANCE A SEQUENCE of THREE: ONE SUBORDINATE TO ANOTHER—

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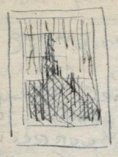
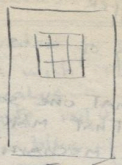
Plan rectangle - either large or small.





Divide into pencil rectangles or squares -

Make predominating mass one of primaries

Then smaller amount of another primary -

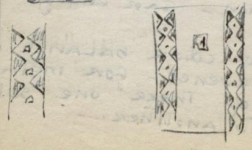
Then smallest.

Make 2nd one so that the predominant primary is composed of several different values of the same hue -

Then the second dominant will be neighboring color to the primary - smallest amount will be the complementary

Border or all over -

Build in pattern between forms - Apply color scheme of previous problem -



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Use all principles of design we have had -

I - Front face flower -

II - Side " "

III - Bird

with flower have sequence of 4 steps of value equal distance apart around color wheel as they fall in pure color - Don't have contrast too harsh or too near. Have colors together so that they glow -

Background little darker than flower but have some of background into flower -

Use a band of light of the flower around dark background Keep edge of background simple not fantastic

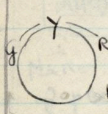
Sideflower -

Place center off center -

Sketch in pencil lightly first

Draw with brush - either base

on Repetition or Opposition—
Use RED & GREEN in the flower—
One hue must be DOMINANT—

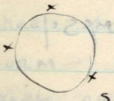


If using RED & GREEN with a little yellow in both you can use GREATER AMOUNTS of both — WATCH value-scale Light background & no BORDER—

— BIRD —
Colored background
Consider bird as it naturally designs itself — WATCH DIRECTION color TAKES if you want To emphasize a certain position-
Weave in color As you do flowers in sequence of borders—
Not realistic bird or FANTASTIC—
Use GREAT AMOUNT of one color & SMALL AMOUNT of complement — BACKGROUND steps DARKER or LIGHTER-
Than bird — & bring some of

Flower — 2 leaves & stem — highly PATTERNED — & full of color — CONTRAST of highly DECORATED flower To plain LEAVES — LEAVES close To flower —
Build FROM DARK TO LIGHT —

background into BIRD — Don't go beyond 5 values if possible
Have background relate To paper if DARK put BORDER —
If using LARGE steps put in values of SMALL amount between The steps — will break The harshness of contrasts —



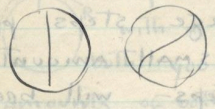
In using complement color you must use SMALL AMOUNT of 1 comp. To the other & make A sparkle

"The Colorist" — HATT.

Build one Block of color AGAINST another block of color — WORK for sequence color on color wheel — be very METHODICAL —
Color Harmony becomes when colors have something in common — whether value — hue — SUBORDINATION OR NEUTRALITY —

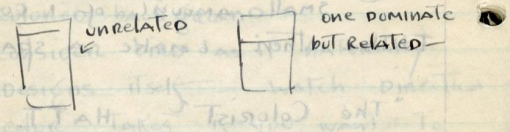
If colors are brilliant have a dominant one & others in sequence of amount -

- Line -

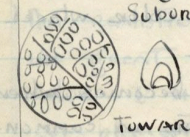


Subordinate
Dominant

Make line subordinate but not so much that it becomes unrelated -



Think of Type of pattern of leaf against stem - Simple & interesting & good in line -



Subordinate spot if desire

Decrease sequence of size of leaves towards end of branch -

Undecorated spaces - have as much attraction in composition

as decorated - Don't be afraid of making leaves large -

Work in Circle or Hexagon - Leave enough background - so composition will fit comfortable - Feel tonal pattern - Light value border - Background Darkest - Stems of Middle value - Leaves - Lightest - Keep force of pattern within form - If wish 4 values - Keep on 1side of color wheel - or work in TRIAD - equal steps

---

Feel Tonality -

Light colors near in value can be detected one against another better than you can detect dark hues one against another -

Reds & Greens united with yellow - In using steps of hues - echo one of the hues within the others

When a pure color is needed

in a composition & yet is too large a jump place it in a field of color that is nearest to it

To a climax build to it—

anti climax
climax
anti climax

Value will mark a climax of a composition—

Values far apart give sparkle
" near give dreamlike effect—

Each composition should have center of interest—
Color—

If working with neutralized color and desire brilliant hues—
work up to it with ½ neutralized to brilliant forming transition of color—

James

"Color Harmony" & Contrast - Ward—
Analysis of line—
"Text book of design" - Kelley Mowell—
"Textile Design" Lewis Day—
"Color Analysis" Denman Ross
"Composition" Anthur Dow—
"On The Truth of Decorative Art"
De Fouseka—
"Interior Decoration" Edith Wharton & Ogden—
"Theatre of Tomorrow" K. McGowan

– Feb 20th –

IT isn't always following a principle that makes an interesting design but what you put into it –

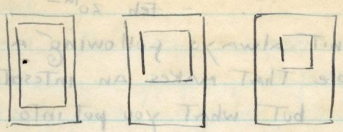
Surety of direction & surety of form – Eliminate a haphazard feeling –

Very important to build one value against another – in nice sequence & Notan –

Try to keep designs simple so that you can keep track of every element used – so that it is in the proper sequence –

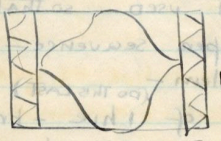
– Problem – (do this last)
Predominance of 1 hue – break with sequence of same hue of 3 or 4 values – Use as principle of preceding

– Use Rectangle –



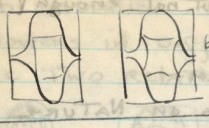
either LARGE so AS TO FORM MARGIN OR else SMALL so AS to form much space AROUND— Plan CAREfully on page—

Design IN 3 OR MORE hues— resemble unit of last problem— Then plan BORDER on each side— in HARMONY— in repetition— use AS repeat an ABSTRACT FORM—



Build either FROM DARK TO light OR VISA VERSA work FROM CORNERS TO CENTER— can be SYMMETRIC but NEED NOT be BI- SYMMETRIC— Make center rich. SUBORDINATION— & use complement in center— SUBORDINATE

Strive To be CREATIVE not IMITATIVE



E HARMONY of CONTOUR—

Feb 21th

In combining 1 SIDE of COLOR wheel - & Then using A small AMOUNT of COLOR for The 3rd COLOR— If A large AMOUNT of complementary is USED it will TEND TO GRAY The effect Difficult To use complement in proper RELATION—

MAY use large AMOUNTS of colors- between 2 PRIMARIES + use complement for balance— PLAY with one hue to get BALANCE of MASSES— & BALANCE of LIGHT & DARK—

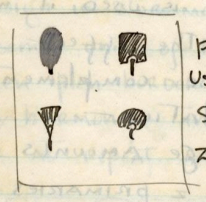
NOTAN is THAT QUALITY in design THAT MAKES one design GOOD & other BAD

ADD little white TO REDS & VERMILLIONS -better QUALITY will RESULT. ADD white TO COLOR in ORDER TO GET

proper value but not enough to kill the color.

—Problem—

Poetry— Leaves in Nature based on simplest forms - go to Nature for Inspiration - Keep simple fundamental shapes— Accent base with form - Keep stem straight if suggested.—

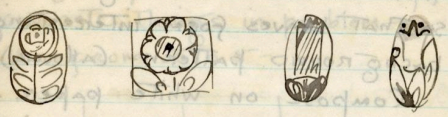


Space nice on page - Large— Use any form— Simple — 2nd Problem —

Build leaves within area —Then plan form which suggests flower— Make interesting background spaces— Keep to slightly curved contours in this. On Front view flowers plan border— Build form first Then build forms on it —Bring complementary into flower center—

Work for gradation of sizes

and radiation —Leaves and flowers in different values— Use two related colors



Start with one form - start from center & work out — Bisymmetrical — Lightest value build on form in middle " Then in darkest value - Keep principle of subordination Middle value may help either dark dominate or help lightest value dominate.

Start from dark & work to light if you wish — Vary the forms & accent them so they are beautiful Make large on page — — — —

{Build 3 steps up— Then 3 steps down —Then 3 steps up — 3 steps down— Shaeffers— pet Theory —}

March 6th

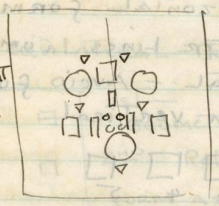
Flowers forms & Leaf forms work in dark & Light mass so That Leaves form interesting bachground pattern- (allover)

Compose on white paper - background & build design in color so That the paper leads up Thru — Checker board effect in placing pattern — Careful gradation of values against background holds design on one plane - Have fine balances of values — so That all focus on one plane — Forms simple in shape — Be careful colors don't become chalky by adding white — In using a wide scattering of unit in allover connect up with scroll work —

March - 13th

Abstract spots - forget symbolism — Get away from concrete Things in problem — Use from 3 To 5 —

Keep movement out of This.



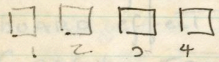
Color hues in sequence 5 — forms —

Vertical symmetry —

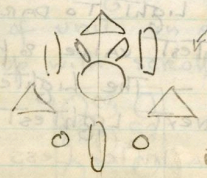
On Light background — Sequence of values from Light To dark — Paper as background - Appreciable difference between Lightest value & paper - Have contrast diminish in greatness from Light To dark — so That The lightest value & paper will be greatest — The Lightest value and The next Lightest value will be a little Less

In contrast & so on down to darkest value - have contrast diminish —

Avoid horizontal forms —
Avoid center lines coming on horizontal - Avoid forms coming on vertical



Contrast between 1 & 2 greater than step of contrast between 2 & 3 - diminishes — This applies to design on Light background but this acts just reverse on dark background On a middle background it diminishes in both directions —

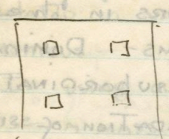


should be sequence of values from light to dark so that it balances on

paper - A step enough in contrast so that it will be not too great or not great enough —

March - 20th —

Avoid equilateral triangle —

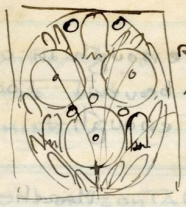


1st — Geometric form
2nd — Relate to concrete form as - Leaf - etc.
3rd — Two forms —

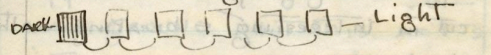
After one gets fundamental form cut in interesting - breaking with the background —
4th — Left to imagination —

— Next Problem —

Begin with dark band —
Procedure - counts in this problem — Plan forms that take form of flowers - 1 being dominant



Put in Lines of RADIATION FROM ANY point To build leaves on— General form MUST be compact enough so as To feel the OVAL. VARIETY of contours in the different forms— Dominant forms — Then subordinate forms etc— GRADATION of sizes Might be hexagon— Contrast in values should DIMINISH in sequence FROM DARK To Light



DIMINISH in contrast FROM— DARK To Light

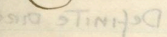
1 Flower DOMINANT + good idea in grooping — BORDER if wish AVOID sharpest contrast in DARK & Light AT OUTSIDE—

Complementary scheme— successful For instance— Turquoise Blue LARGEST AMOUNT — & background Design in smaller AMOUNTS of ORANGE— yellows— greens —

ORANGE AND MAJENTA MUST be related in value & hue To be HARMONIOUS —

In using outline for poster— use A MASS of same outline somewhere AS A beginning FOR Line To grow from or collect To.— Avoid focusing out of one color beyond another — Keep on one plane.

When using FLAT wiew flowers — To flowers in perspective— use flowers between These Two To harmonize

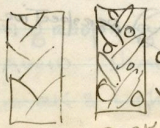


— Problem —

Plan movement in any form - △ - □ - ○ - ⬡ - either long flowers shapes - or leaf shapes — Intervening spaces have flowers birds or both —

Static bi-symmetrical forms may be used - with movement Can be always used in vertical form for the static forms are in harmony with line of direction

Break up leaf in repetition of forms - Plan vine movement & leaves - create flower forms or bird forms in spaces — Don't cram bird into space —



Either - Rhythmic alternation of line. Definite direction variety of edges —

Either - DARK back. or either middle back. Light "

Violet black - gray - brilliant green - & gold - or - Blue " gold - vermillion - red & red Something distinguished & fine in values - restraint — subordination

Light & dark colors used with gold To be successfull

Build up compact design that fits space - yet with a free easy character —

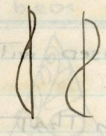
Work things out consciously until we have it thoroughly in mind so that we can afterwards keep principles in back of mind — work unconsciously - Most art today done in a conscious manner —

In using a repetition of small areas of some color - use one dominant color of it so that it will have unity —

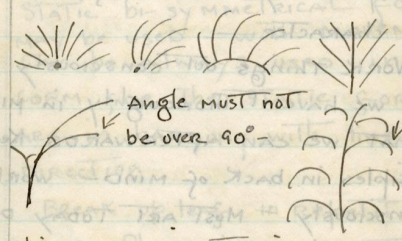
41

- Line -

One portion of line curve should be GREATER Than oTHER portion - SUBORDINATION of line. -To have beauty of line.



When using DOMINANT COLOR in one place let color sift THRU design in subordinate AMOUNTS -



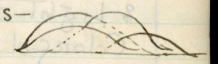
Line DOMINANT in MOVEMENT Then less SUBORDINATE etc. except where REPETITION is USED in ALTERNATION.

42

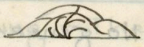
- Problem -

Sequence of values - FROM light TO DARK - HARMONY of DIRECTION & line — " " CONTOURS -

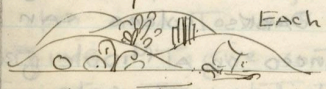
MAKE several SKETCHES of SYMMETRICAL Line - finish AT common base. — ERASE LINES THAT OVERLAP TO build up simple FORMS -



ACROSS This use Line which will cross This FORMER



Lets hills in FOREGROUND GRADE THRU FROM DARK TO LIGHT IMAGINATIVE. - CASTLES - TREES - suggest IMAGINARY ISLAND - WEAVE in STORY -



EACH COMPOSITION may be QUITE INDEPENDENT of EACH OTHER - SAME line IDEA

Composition on this HORIZONTAL

IDEA TO TAKE A VERTICAL feeling - of line ARRANGEMENT - VARIETY of IDEAS - unsymmetrical CASTLE - DIRECTION of All shapes MUST FORM simple Line ARRANGEMENT STATIC FORMS brought in MUST be in RELATION TO outer EDGE - All forms on DARK - of Lighter value MIDDLE value - have both DARK & Light forms on it Colorful -

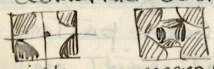
No general RULES in composition in DECORATION - either TO fill space completely like all over - OR else TO LEAVE LARGE BORDER AROUND EDGE - BORDER USED TO MARK EDGE. -

* Light & DARK's colors can be balanced on a MIDDLE ground Always build up TO GOLD with ORANGE & yellows -

In MODERN STAGE DESIGN - getting AWAY FROM perspective. Now STAGE DESIGN so THAT ACTOR is part of BACKGROUND - So often on The STAGE - The SCENES ARE TOO elaborate FOR The COSTUME. - Scenes should be AS A BACKGROUND FOR COSTUMES

ADVANCED DESIGN - August - 23-1922 -

GEOMETRIC DESIGN -



GO ACCORDING TO feeling - Then check up on principle -

TAKE □ OR ANY LONG FORM - OVAL - RECTANGLE - DIAMOND - WORK OUT ARRANGEMENT of MASSES in CENTRAL position of DESIGN leave open AREA TO WORK OUT something FINER - TO give CONTRAST TO REST of GEOMETRIC ABSTRACT DESIGN - CENTER MAY be SYMBOL of - SOME SIMPLE IDEA - FLOWER

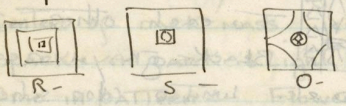
leaves - Tendrils etc. - Must be in sequence - May be done in line - in contrast To the outside masses - In DARK Light - Middle Value -
Plan so That middle value is integral part of design -
MAY ADD gold - DARKs in sequence of sizes
Plan DARKs & Lights so That They form pattern -

Aug 30 -

MAKE all over pattern - Plan center of interest spot in center - Feel That pattern builds around it.
Repeat unit in border - elongated motif - long unit alternate with horizontal unit.

Always utilize background as part of design -

DARK - Middle & WALL (or background).
ADD 4th sequence if wish.
Build pattern up with DARK Then form pattern with middle color -
Motifs may be in opposition
Repitition - Subordination -



- Sept. 6th -

Fine Thing To do let background weave into design in an interesting way - & To form a integral part of pattern -
Fine building of DARK into light - and building into background makes The design fine & out of ordinary -

- Problem -

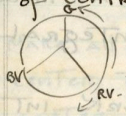
Method of procedure of - GREAT IMPORTANCE - DIRECT WAY

Two borders in alternation
1 border created in opposition of forms To give dark & light effect - simple & direct -
2nd border created in movement.

Plan so both borders will have relationship To each other —
Black - gray - red - gold etc. limited color scheme —

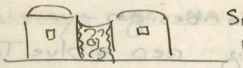
Sept. 13th

Colors should be related in sequence of contrast - Happy blending of color - sometimes stepping over Two primaries gives interesting color effect.

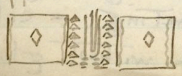


Problem —
Horizontal border —
Dark & light alternation —
Dark solid mass of color with light center - alternate with light mass —
Light mass will express pattern —

use flower & leaves for that symmetrical arrangement.
Create fine backgr. areas —
Use any amount of repeats —
Plan unit - high - wide - narrow
Create essentialy in Light & Dark —
Center of dark mass - jewel like sparkle in dark & Light — Something fine in pattern — Flower & leaves will form pattern as much as background will form pattern —
Base of border will be straight can be varied line —
Line of edge - interesting —
Subordinate border - Top & bottom —



Simplicity often best —
Unity - Have either one of values dominant — Light dominant gives airy appearance - dark gives heavy appearance —



In chinese brocades - you will find pattern overall which is so delicate it throws off a tone more than a pattern —

* When you have seen things in ART like egg & DART - ACANTHUS - repeated & repeated it becomes passive & fails to STIMULATE. —

Be careful so as to preserve whole entity of form - when cutting into (with subordinate) MASS

ABSTRACT pattern - fine - Rhythm of relationship in sequence of sizes - Remember rhythm of form & color in NATURE then interpret in design —

In using RED & blue together have them lean on each other with little of each —

STRIVE for a glow of color — but if glow is too strong it becomes DISTRACTING — color put together without glow

They become DEAD —

PROBLEM — A

TAKE form either RECTANGLE OR SQUARE —

USE different KIND of — patterns in a UNIT so that whole thing holds together — ARRANGE different kinds of — pattern like O - R - S — scrambled together in big design so that it will be related & make whole unit — BLACK & gold

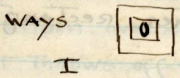
Sept 27th

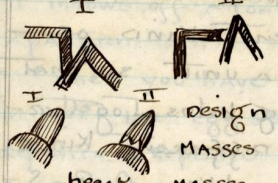
Never cut THRU with LINE ALWAYS use MASSES —

Echo VALUES THROUOUT REGARDless of color -

BAD design to build OUT instead of building INTO —

A square should be accented both ways





To bring NOTAN into design where two masses of design join break masses with background color To bring NOTAN as per # II

– Problem –

Plan border VERTICAL with idea of ALTERNATING MOVEMENT – using leaves – Get nice flow of RHYTHM & DIRECTION – LEAVES ARE To be ABSTRACT – HAVE design LARGE & BOLD in DARK & Light

COLOR NOTE – Magenta background Lead up Thru orange To yellow To green yellow center – VALUES –

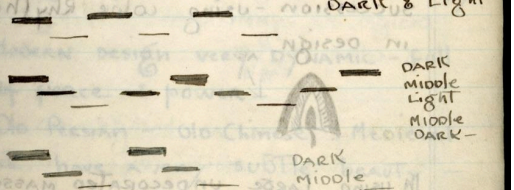
October – 4th –

To obtain nice NOTAN – your eye should recognize The MAIN DARK (or light) first & Then LEAD DOWN OR up To SUBORINATES in an easy MANNER –

BORDERS should always relate To design – Keep in scale STUDENTS usually have BORDERS either TOO small OR TOO LARGE.

COLOR – RHYTHM –

In using Two values you MUST Always WORK for The SUBORDINATION of one of The values –



- Problem -

Allover Pattern -
Continuation of border problem -
Work very large -
Bold design - Might be used for anything else but Textile design
Use leaves as main idea with subordinate birds or flowers -
Rhythm of alternating idea
Use either light or dark or middle back ground - establish constant background & build colors on it.
Eye carry thru diagonal or vertical
Build colors on background in succession - using color Rhythm - in design

In using large undecorated masses in design they should weave into it and become part of design -

October - 11th

Problem: -

Open back ground - full of space - & fundamental in form - First impression one gets is line formation - afterwards the mass formation comes forth in a subtle manner -

- Tonality -

October - 18th -

To be inspired by old fine things of the past - not to copy.

Modern design very dynamic - full of force & power -
Old Persian - Old Chinese - Medieval etc. have a very subtle beauty - that we lack today -

55

Problem:-

Plan Tree To have Tendrils To form open spaces — Horizontal at base — might be hill - rocks etc.

One dominant idea have it low down - Tree To grow out of it. Keep base of design compact Largest spaces at Top - so will lead up from compact pattern To open pattern —

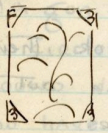
Feeling of upward growth - use Transition if using opposition Precede this problem with sketches organic line arrangement of line Bring background in as part of design - Symmetrical arrangement of color

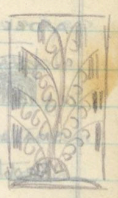
Use any value as background Middle value most difficult To handle —

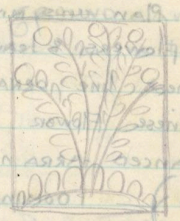
Use Rectangle or Octagon

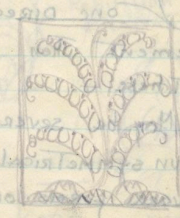
57

Work either large on page or small — Leave space between Tree and edge —









57

October - 25th

Using values in blocks of pattern
Each part of design worked in
a value in proper amount to form
a decided value.

Mass color Then let
it diminish out into
smaller bits of masses.

Problem -

Plan unsymmetrical arrangemen
of Flowers & leaves - Base on
Chinese line ornament
Chinese Flower composition beautiful
balanced -arrangement of line.

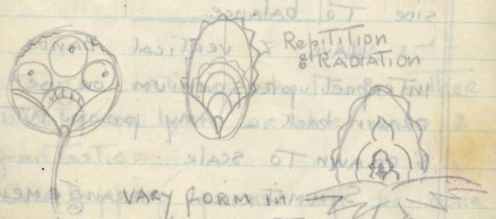
Dominant movement in
one direction - subordinate
movement Then subordinate on each
of These -
It May be several arrangements
of unsymmetrical lines as a basis
To work forms on - for your color
problem - Harmony of line (movement)
Direction of form

58

Watch values - As They contact
with background - Any middle
dark or light background -

Octagon shape or squared
off circle - Using a middle
ground complicates design
You have 2 sets of pattern
To watch. A light pattern
on a darker ground and a
darker pattern on a lighter
ground.

November - 1st



Unless you can analyse the principles back of the design in old textiles it doesn't mean anything to you. Plan whole scheme don't just plan motif & repeat without any idea what the whole scheme will be.

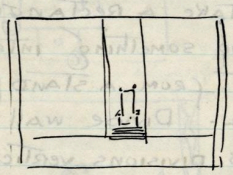
Problem.—

Design interior of a Palace Throne scene – Plan a chair center interest – Raise on 2 or 3 steps to complete. Arrangement of color — Use door or opening on either side to balance

Have 2 vertical bands to interpret proscenium or use curtain drawn back – Any proportion & drawn to scale

Symmetrical arrangement Fine in proportion – Work in masses – avoid curves – Interpretive

Colorful as you like – Simplicity – So you could neither add to scheme or subtract. — Use arrangement of pattern if you wish – As many large plain areas as possible — To express Royalty – dignity use straight lines Force volume of compact masses –



– Nov. 2nd –

Stage curtains should be either static or lyric or else wild & fantastic Over lapping forms must be done in a very direct manner – Balance all on one plane – using background To hold together – Back ground

MUST WEAVE IN FOR OVERLAPPING

BRING IN COSTUMME DESIGN FOR THRONE—

SPACE DIVISION FUNDAMENTAL IN INTERIOR DECORATION—

COMBINATION OF AREAS WHICH COME TOGETHER TO MAKE AN ENSEMBLE

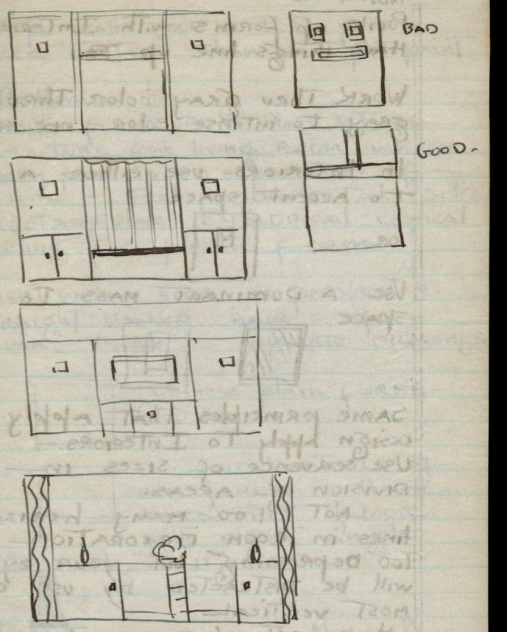
PROBLEM:—

TAKE A RECTANGULAR SPACE AND DO SOMETHING INTERESTING WITH IT FROM A STANDPOINT OF DIVISION— DIVIDE WALL SPACE INTO 3 DIVISIONS VERTICALLY AT LEAST & 1 HORIZONTALLY IF YOU CARE TO. HORIZONTAL LINE USUALLY MORE PLEASING AT TOP.

AVOID TOO MANY HORIZONTAL LINES IN ROOM—

SYMMETRICAL DIVISION

NO DOORS OR WINDOWS



Nov-9th—

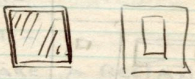
Build up forms with Interiors
Have things line up—

Work thru gray color thru less gray to intense color— nice sequence.

In Interiors- use either a note to accent space

or—

Use a dominant mass to fill space

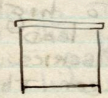


Same principles that apply to design apply to Interiors.
Use sequence of sizes in division of areas.
Not too many horizontal lines in room decoration— too depressing but your eye will be distracted by use of most vertical
Have vertical dominant with subordination of horizontal
Always build up on gold with light values thru dark light ones next to gold—
If using just gold & black or colors on gold Then have bold in values—.

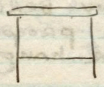
Stiple walls good in I.D. gives nicer texture than plain flat paint.

Problem:-
Design furniture - Plan set of furniture for living room where every piece is an expression of form - Feel funbamental solid rectangular - cylindrical - conical. Feeling for plastic form.

Front view - side or perspective.
straight backed chair - set a divan - table - separate drawings



Chinese plain forms— good masses—



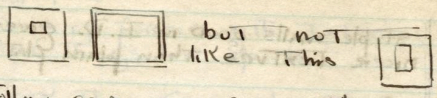
Combinations of bad forms - Have bases meet floor with right angle

30" table - 18" chair—

Nov- 16th—

Never bring dark band or light band between two lights or 2 darks - except where it leads thru a sequence.

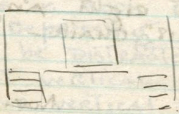
Either decorate as a spot or to fit.



Follow sequence & go thru the hollows & over the humps
TRANSITION in INTERIORS—
soft & lovely —

In STAGE DECORATION build up to climax & DOWN AGAIN

Problem:—
Visualize great hallway or large public ball ROOM—
END of ROOM led to higher level steps might lead up in CENTER OR 2 SERIES up the SIDE — RISING from this level glorious WINDOW beautiful in space DIVISION OR PROPORTION
LADED DECORATION OR hangings—



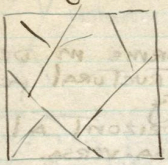
Plan INTERESTING bit of FURNITURE just FORMS fine spacing—

NOV- 23-

CHOOSE any FORM—
RECTANGLE- OCTAGON etc.

In this FORM swing in MOVEMENT of line in pencil — & Divide space into interesting

ARRANGEMENT of line—



BRANCH & REBRANCH — KEEP HARMONIOUS — UNSYMMETRICAL ARRANGEMENT of FORMS — FLOWER — BASE FORMS on DIRECTION of lines — MAY USE STATIC FORMS & also FORMS THAT give DIRECTION BUT the FORMS with DIRECTION MUST follow the FEELING of the lines — INTERESTING BACK & ROUND SPACES — GET LINE HARMONY — when finished without any VISIBLE CONSCIOUS line.

NOV- 30-

CONTOURS should be RHYTHMIC like MUSIC
TWO DISTINCT IDEAS in COLOR VALUE — ALWAYS DECIDE what COLOR IDEA you DESIRE — A SOFT GLOW of COLORS OR else A CONTRAST in COLOR —

AS SOON AS PURE COLOR IS MASTERED then one can get

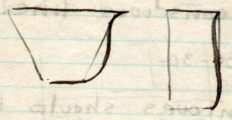
GOOD RESULTS in NEUTRALIZED-COLOR-

ARCHITECTURAL FORMS in DESIGN should have a STRUCTURAL feeling & BASE & SOLIDITY
SUBORDINATE HORIZONTAL TO VERTICAL OR VISA-VERSA.

-Line-

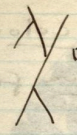
DEALS with DIRECTION
line connected with CONTOUR-
Eye follows line FORM & DIRECTION TO ANOTHER.

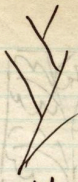
PROBLEM-
Plan SERIES of bowl shapes BASED on HORIZONTAL OR VERTICAL The simpler & MORE SUBTLE the line The better FOR USE in VASE OR TO EXECUTE in MATERIAL



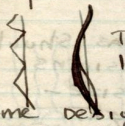
Dec. 6- PROBLEM:-

DIVIDE COMPOSITION INTO 3 OR 4 PARTS & GET VARIATION & AREA
ARRANGE GROUP OF CURVED lines & SPIRALS
UNITY of DIRECTION


DISHARMONY

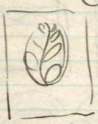

HARMONY of DIRECTION

Plan on page- any simple form THRU this FORM DRAW simple line of DIRECTION -either SUBORDINATION OR REPETITION

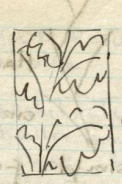


Plan line of DIRECTION Then SUBORDINATE lines- & Then place leaves- FINE NOTAN & fine DESIGN of leaf PATTERN with BACK GROUND - GOOD BACK-GROUND SPACING-

Either in 1 COLOR OR SEQUENCE of COLOR (VIOLET THRU MAGENTA) (GREEN THRU yellow) STARTING FROM DARK TO light. ALTERNATE values if you DESIRE AS you GO THRU to light - OR else DARK light, DARK, light.



-L Either DARK OR light
-O BACK GROUND -
-L Use BACK GROUND FORM
-D IN OPPOSITION TO FORM YOU COMPOSE- WEAVE into paper SO AS NOT TO LOOK CUT OUT.

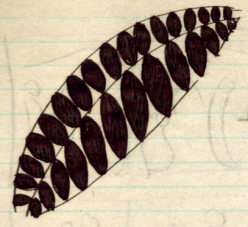


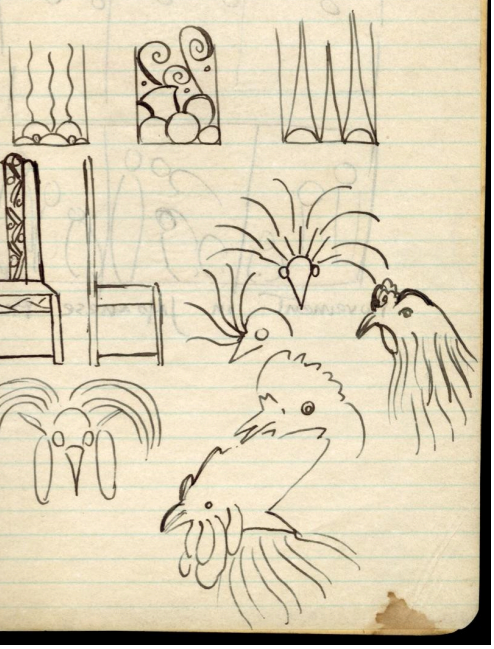
sequence of color
DARK to light
ALTERNATE values from
DARK to light.

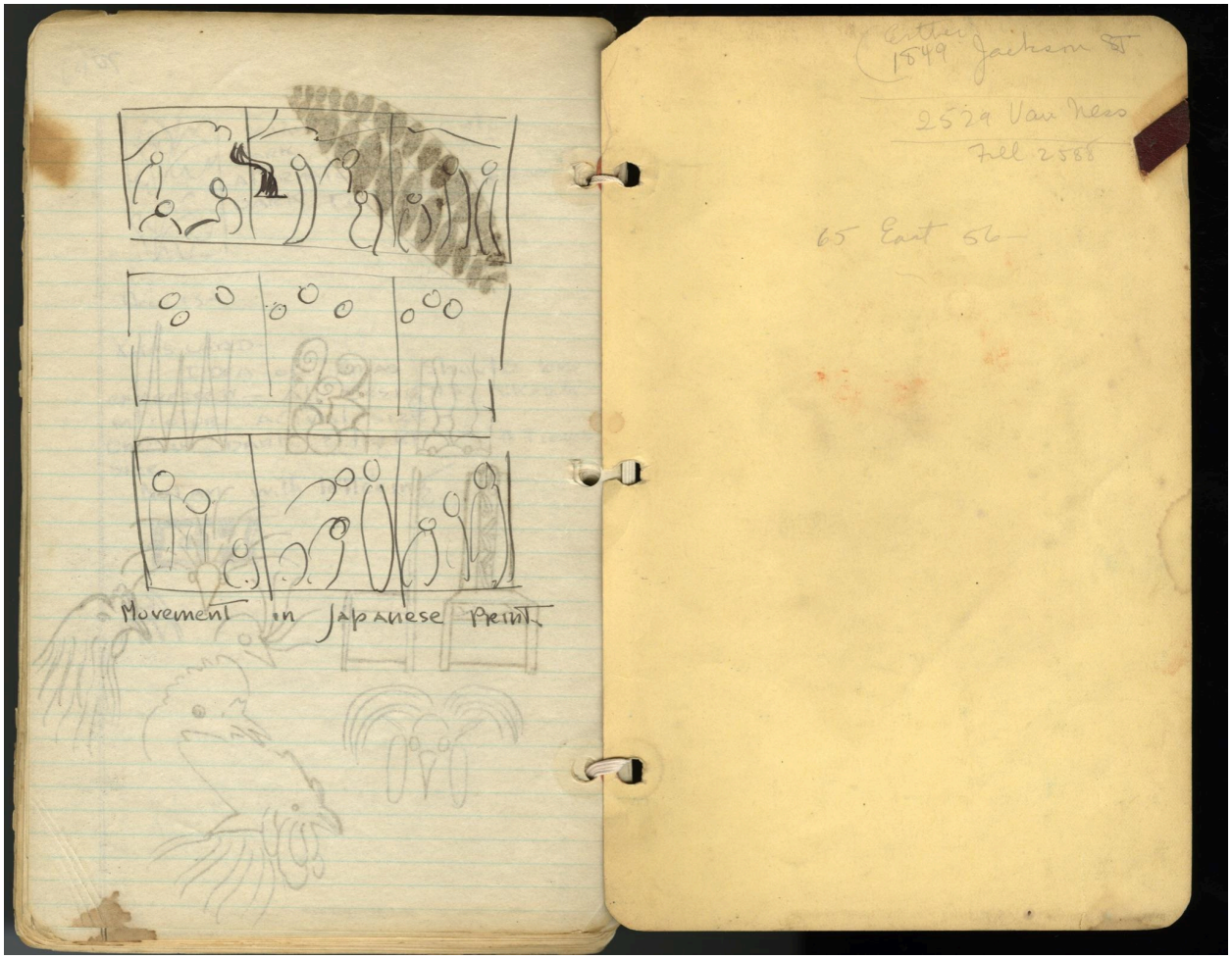
Dec-13-

XMAS CARD-

IDEA of XMAS should be expressed – All designs sketch in color ACTUAL size –
One in DARK & light – 4 Times size.
NOTAN with lettering






Movement in Japanese Print

11506

11504

11502

11634

11663

584

522